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THE RAGTIMER

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PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

SOCIETY OFFERING OF ITEMS FOR SALE TO MEMBERS

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The reprints are limited to the music pages of each number, except where otherwise stated. All copies have been made on heavy white paper and sit up well on your piano music rack. These reprints were produced by THE SOCIETY some years ago, when the music selected was not known to be in print or otherwise available, for the personal study purposes of members only. They are not sold for commercial or professional purposes. Since the printings will not be repeated and were originally quite small, the continuing availability is entirely dependent on remaining supplies. Many of the reprinted numbers have already been sold out.

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Smiler, The (Wenrich) (Cover Reproduced)	SR-008
Smiles & Chuckles (F. Henri Klickmann)	SR-135

(Listing is continued on page 17 of this issue of THE RAGTIMER)

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

ARE YOU PLANNING
TO COME?

14TH ANNUAL BASH
THE RAGTIME SOCIETY
THE WEEKEND OF
SAT. OCT. 14, 1978
AT
TORONTO

(DETAILS WILL APPEAR
IN A LATER ISSUE OF
THE RAGTIMER)

RAGTIME...
UNDER YOUR HAT

We are now into the second issue of The Ragtimer for the current year. Renewals and new memberships in the Society have been coming in at a good rate for 1978.

However, this year it is our target to achieve the largest membership ever and for your assistance here are three promotional tools:

1. Make greater use of your membership card - flash it around.

2. "Talk up" the Society with your friends - it is surprising how many people have a hidden love for Ragtime while never knowing of its existence.

3. Why not present someone you care about with a membership in the Ragtime Society.

We continue to express our appreciation to the many loyal members who have and continue to support and publicize our activities.

Director Bill McCrostie of our Society reports that the Toronto ragtimers have been blessed with some fine music at the Chelsea Inn during the last few weeks - John Arpin at the Piano Bar of course and since the beginning of the year the Dr. McJazz group with Dave Flowitt on the piano on Saturday afternoons. Added to this Dave Flowitt spent a week at the Piano Bar 8 to 12. And for the week of March 20th Si Richards took over the 8 to 12 spot. Great on the ears but hard on the constitution and pocket book.

But we had them first. You will recall the
(continued on page 4)

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Canadian Brass was selected as the first Canadian musical ensemble to visit the People's Republic of China in March 1977 and also performed for the Queen and Prince Phillip in Ottawa in October 1977. Then in January 1978, the Toronto Symphony Orchestra (with TYMPANIST JOHN WYCE) also performed in China as part of a cultural exchange. The Canadian Brass accepted our invitation to perform at the 1975-76 Annual Bash as did the NEXUS group (JOHN WYCE lead musician) at the 1977 Bash - who will be next?

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FESTIVAL

Our latest information is that the St. Louis 14th Annual National Ragtime Festival, 1978, will be held at the "Goldenrod Showboat" Showboat Landing, St. Louis, Mo. June 12 - 17th this year. For further particulars contact C. J. Jordan, Denver, Colo. 303-279-7881 or Lynn Lopinot, 400 North Wharf Street, St. Louis, Mo. 63102, 314-621-3311.

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RECORD REVIEW

by
TEX
WYNDHAM

Folkways FG 3561 "Rip-Roarin' Ragtime", piano solos by Dave Jasen, accompanied by Ed McKee, tuba, and Mike Schwimmer, washboard.

Selections: Kalamity Kid, Fig Leaf Rag, Champagne Rag, Sweet And Tender, Bantam Step, Somebody's Rag, Macadamian Scuffle, Gasoline Rag, Ophelia Rag, Too Much Raspberry, The Midnight Trot, Meteor Rag.

Available at $6.98 (U. S. residents) from Folkways Records, 43 West 81st Street, New York, New York 10023.

As in his two previous solo Lps, Dave Jasen has here selected a varied program of worthwhile but generally little-known vintage rags; pared and reorganized the scores to fit his direct, outgoing, cheerful, rhythmic style; spiced the dish with a couple of his own works; and produced an interesting, entertaining potpourri that will delight gourmets of the more jangling and hilarious elements of ragtime. 'Scuffle', for example, is one of Dave's most distinctive, cohesive and best compositions, sporting a funky, sneaky opening strain; George L. Cobb's 'Midnight', also with a mysterious mood, effectively alternates stride and broken rhythm, building through a finale of four hard-hitting trio choruses; and Joplin's more familiar 'Fig Leaf' gets a new twist via a Latin beat. Dave's playing is sure-handed and biting, his comfortable medium-fast tempos nicely suited to McKee's solid, groaning tuba. Schwimmer's washboard is somewhat swallowed by the

recording balance - a minor fault, however, in a welcome disc that invites us to relax and enjoy.

* * *

Jazzology JCE-78 "Classic Piano Rags Played By New Orleans' Own Steve Pistorius", piano solos.

Selections: Creole Belles, Lily Queen, Sensation, Too Much Mustard, A Ragtime Nightmare, Crazy Bone Rag, Louisiana Rag, Something Doing, St. Louis Tickle, Pine Apple Rag, Grandpa's Spells, Sunflower Slow Drag.

Available at $6.98 (U.S. residents) from Jazzology Records, 3008 Wadsworth Mill Place, Decatur, Georgia 30032.

On the two occasions ('Mustard' and 'Grandpa's') when Pistorius moves noticeably away from the published scores, his renditions develop a relaxed, country-flavored swing that is not sufficiently carried over into several of the more literal and often too-careful readings of the other ten numbers on the bill. Among these, the faster tunes ('Sensation', 'Nightmare', 'Sunflower') work pretty well, delivered with a light touch, a bouncing boom-chick left hand, and a few embellishments (usually bass-line fills) to the printed sheets. Full-bodied arrangements, as in Block's 'Louisiana' (where the abrupt ending unfortunately spotlights Pistorius' decision, in this one case, not to play the complete routine as originally conceived) and Joplin's 'Pine Apple', also operate effectively for Pistorius by contrast with the relatively thin charts ('Crazy', 'Doing', 'Creole') where a heavy beat and mechanical approach combine to extinguish the spark. Overall, a nice enough job for about two-thirds of the tracks, but can't say much for the rest.

* * *

Vanguard VSD-79402 "The Ragtime Women", by Max Morath and The Ragtime Quintet

Selections: Red Rambler Rag, Hoosier Rag, *Piffle Rag, *Rooster Rag, The Thriller, That Sentimental Rag, *Poker Rag, *Romantic Rag, X-N-Tric, *Pickles And Peppers.

Personnel: Max Morath, piano; Ruth Alsop, cello; Allen Hanlon, guitar/banjo/mandolin; Remo Palmier, guitar; Lynn Milano, bass. Selections marked '*' are piano solos.

If you are looking for a well-recorded, cleanly-played Lp of obscure golden-era rags (Kathy Craig's 1976 'Romantic' is the only post-1917 number) that mixes the familiar piano solo format with some tracks containing a distinctive ensemble sound, look no further. Max's Ragtime Quintet, a tasty group blending the delicacy of strings with ragtime's brisk beat and bright mood, brings a fresh approach to ragtime while retaining a touch of its wistful and nostalgic elements. Max's solos provide hotter ingredients for the stew, as he strides through Muriel Pollack's raggedy 'Rooster', adds nonchalant jazzy phrasing to Gladys Yelvington's 'Piffle' and Charlotte Blake's 'Poker', and roars home on Adeline Shepherd's hard-hitting masterpiece 'Pickles'. If you've noticed that all named composers are female, you've got the thread that ties the disc together, a theme which Max amplifies in interesting, well-written notes that effectively round out an easy-to-like, solidly recommended album.

LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

Ms. Judy Knight, 115 S. Congress St., Newtown, Pa. U.S.A. 18940; also

S. F. Czapla, 55 S. Irwinwood Rd., Lancaster, N.Y., U.S.A. (Buffalo area)

Both would like to hear from fellow ragtimers in their respective areas or be notified of local ragtime events.

* * *

Ed Comment: Peter Lundberg is concerned that many people are overlooking the potential of early blues material. The following is taken from a recent letter.

"January/February Ragtimer includes a Tex Wyndham review of Johnny Maddox in which he expresses a slight amazement at the treatment of some "blues" numbers - or maybe I read TW wrong and he is just pointing this out, nevertheless:

Even today it seems as if everybody is not aware of the close ties between a lot of ragtime and a lot of the early, instrumental blues. This could be one reason why so much of the "blues" material from the 10's and early 20's seem to be overlooked by today's pianists.

As a matter of fact, and this could be gathered by just looking at any instrumental blues from the time, the "blues" by Handy and others are just 12-bar rags, written in 4/4 and 2/4 to a ragtime pattern. The reason why "Rag" was used interchangeably with "Blues" in some cases (like the "Yellow Dog") could be a matter of marketing, or confusion as of this really constituted a new "style" (I guess those days were as style-conscious as any epoch). Playing these numbers in a ragtime tempo, like a swinging march is just to the point, as TW stresses, even though some purists may object to the blues played anything but slow and, possibly, heartbreaking.

There are differences of course. Ragtime came out of the Mid-west, the blues further south and west, there's bound to be regional accents. W. C. Handy comments in his autobiography on the tremendous effect created by his playing of numbers like "Maoris" and "La Paloma" at early dances: the "tango" rhythm seemed to drive people wild. And so, willing crowd-pleaser as he was, he incorporated this effect in several numbers. Of course this was a more wide-spread thing. Baby Dodds, the New Orleans drummer, once said (I have forgotten where) that in the old New Orleans days

the blues was played slow, and in a tango rhythm. I guess Jelly Roll's playing is as good a witness to this practise as anybody's (there does seem to have been a general tendency of N. O. musicians to pick slower tempos, like Bunk Johnson's piano solo of Maple Leaf and H. J. Boisseau's tracks on one of the Folkways Music of New Orleans album series.)

Also, the blues numbers from the "House of Handy" and from lesser composers from the Midwest and West often have a freer writing than the classic rags: breaks (not only the Memphis Blues) and walking bass. And some of the mid-era rags with a western sound, like Clarence Wood's Sleepy Hollow or the really remarkable Dallas rag Majestic Rag (included in Treb Tichenor's Ragtime Rarities sheet music book) are to me, "blues" rather than "rags" in the classic sense.

What do I want with the above? Well, perhaps only to try to persuade somebody to really look over all those old "blues" numbers and make a decent piano album of them in all their original splendor.

P. S. Max Morath is due on a whirlwind European tour April 13 - 31. Details will follow.

- Peter Lundberg, Goteborg, Sweden

* * *

We have just received our first Issue of The Ragtimer and find that there is a section called "Letters" which we would be most interested in being a part of, in the form of a listing of our interest in player pianos, of which we have 4, as well as about 100 ragtime rolls and would be pleased to make contact with other collectors in our area (Montreal).

- Mrs. Diana Kelly, 337 Amsterdam Road,
Dollard des Ormeaux, Quebec H9G 1P3

* * *

Any recording artists of ragtime who would like their albums played on the air can send their albums to "The Ragtime Years", c/o Galen D. Wilkes, Lower C Box 1003, Hofstra University, Hempstead, N. Y. 11551, U. S. A. He will see to it that they'll be aired. He also urges the enclosure of personal comments, especially about the album.

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EUBIE BLAKE ON NATIONAL PUBLIC RADIO

"Jazz Alive" the weekly showcase of jazz in performance announce in their program listings for 1978 the appearance of Eubie Blake on June 4, 1978. National Public Radio is a non-commercial radio network consisting of 201 member public radio stations. "Jazz Alive" is carried by 187 stations. Check your local listings.

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THE PAST REVISITED

From time to time, THE RAGTIMER features articles from old magazines, old books, etc. We encourage all members who discover an article from any old source relative to ragtime to please send it in for possible reproduction in this newsletter. The following three articles were sent to us by Peter Lundberg. The first two by Axel W. Christensen appeared originally in the Walter Jacobs magazine "MELODY", and the third by Monroe H. Rosenfeld is reprinted from "THE TUNEFUL YANKEE" which is in fact the same magazine with a change of face.

MELODY MAGAZINE (1918)

A Talk on Ragtime: by Axel W. Christensen

Ragtime is now the accepted music of the general public. Various ragtime songs and pieces may be born in the fall and die an early death the following spring, but this is because we have so many ragtime productions to choose from. The public is ever clamouring for new material, and as the many ragtime rhythms and styles have opened countless new possibilities of tone combination there is no reason why the supply of ragtime should ever be exhausted. There are also the standard ragtime numbers that are just as popular today as when they were first published years ago - rags that are indeed classics in every sense of the word.

"The secret of success," old Mr. Barnum the famous circus man used to say, "is to give the people what they want." Nearly all people, after they reach the age when they begin to form their own opinions and think for themselves, prefer ragtime and popular music above any other, but most music teachers were slow to follow Mr. Barnum's advice in giving what was wanted.

At first it was impossible to take a regular course in playing popular music for the simple reason that no such course existed. Although the demand for such a course was tremendous, no steps were taken to provide for this demand, because the musical profession catered to the "classic few" and ignored the fact that the people (or most of them) wanted ragtime. Even now many teachers of classical music make it their business to condemn ragtime and popular music every chance they get.

This, however, did not affect the situation in the least. You may as well try to drag a man by the hair to a grand opera performance when he doesn't want to go, as to try and convince him that ragtime is distasteful when he knows (and his own ears tell him so) that ragtime is bright, snappy and sparkling with pulsating melody.

The field for teaching ragtime and popular music is practically unlimited. Thousands of music teachers existing today make their living from teaching the "one-tenth" who favor classical music, but the other nine-tenths of the public want ragtime. Gradually the teaching of ragtime advanced from being an experiment to a flourishing and money-making profession, and it is safe to say that so far the immense field has barely been touched.

Thousands of openings are waiting for good teachers who will teach ragtime -

not narrow-minded persons, hampered by old time prejudices and worn out ethics, but real, live, wide-awake teachers who realize that to keep abreast of these advancing times one must keep moving and not lay back content to live and work in the achievements of the past.

We are all too busy making a living and trying to squeeze all the enjoyment we can out of life to spend very much time on anything that does not bring quick and adequate returns, either in the form of profit or pleasure. No one who has to work for a living can afford to give up his hours of recreation to study music in the old way, step by step, unless he has a passionate love for scales and exercises. It takes too long.

Too many teachers allow their own dislike for ragtime (which, by the way, is an acquired dislike because it isn't natural) to blind their own business principles. They won't teach ragtime, and thereby lose lots of pupils who would patronize them if they would modify their views. It isn't reasonable to expect a person who merely wants music for pleasure and relaxation to continue very long on the dry, tiresome rudimentary work that is required as a foundation of an education in classical music.

You wouldn't think of building for a pleasant little cottage the same foundation that would be necessary for a hotel or office building, neither in order to play ragtime do you have to go through the same amount of rudimentary work that would be necessary for a thorough classical course in music.

"Music hath charms to soothe the savage breast, to soften rocks or bend a knotted oak," said Congreve. While these words doubtless had their origination long before the advent of our popular ragtime, it seems to the writer that they can be as justly applied to ragtime as to any other class of music. Of course, if the statement was applied to some of the ragtime music which it occasionally is our ill fortune to endure, it might be well to add to the above words, when speaking of its "power," that it can wreck a freight train or life a mortgage without any effort. It is, however, only the real, genuine ragtime - "artistic syncopation" - that is considered here.

One of the most common arguments used by certain individuals against ragtime is that it spoils a person's time in music; in other words, a person once having played ragtime is incapable of rendering other music in correct and proper time. On the contrary, the thorough study of the principles and construction of real ragtime is the greatest aid to playing correct time in any class of music that one can find, for in ragtime correct time is absolutely necessary. In the theatre a ragtime piece is always sure to awaken into life the sleepiest kind of an audience, and the general appreciation is easily noticed by the universal drumming of fingers and moving of heads to time with the music.

To play good ragtime and popular music it is not necessary to know everything that goes to make up a thorough musical education. If your musical ambition does not go beyond personal enjoyment and the entertainment of your friends and the folks at home, the greater part of the usual course of teaching can be omitted and good results obtained in a comparatively short time.

A complete musical education is undoubtedly a fine thing - to those who live to complete it - and is well appreciated in the sphere to which it belongs, but in a crowd of people made up of all classes it will be noticed that the pianist who can effectively play a good ragtime selection does not need to have a pedigree extending through the high-priced musical colleges or to possess a lot of diplomas and medals.

People care more for what you can do than for what you know. If you can play ragtime in a brilliant and captivating manner, you are going to be more popular than if you knew all about harmony, counterpoint, etc., but still couldn't play ragtime.

"Everybody's ragging it now." The world from center to circumference swings its shoulders in the air and syncopates its pedal extremities to the now swiftly swaying, now slowly moving, inspiriting tempo of broken-measure melodies. All kinds of men wherever fun-loving people exist, who have ever heard ragtime, have taken up the American idea and are discussing or practicing it to their heart's delight, and to our boys in France it's a God-send.

* * *

The Popularity of Ragtime: by Axel W. Christensen

From time to time I am asked the question: "How much longer is this phenomenal popularity of ragtime music going to continue?" In answer to this query I give my opinion, which is based upon fourteen years of close contact with the situation, namely that the popularity of ragtime is going to continue right along and instead of being on the wane, as a few prejudiced persons would like to believe, this popularity is increasing steadily from year to year. A proof of this may be seen in the fact that many members of the teaching profession are gradually beginning to recognize the demand for instruction in ragtime piano playing, and are qualifying themselves to take care of this demand.

Ragtime will always be popular - anywhere, everywhere - except perhaps at a funeral. Ragtime has come to stay. All classes of people, as well as musicians, are obliged to admit this fact because it's true. Good ragtime music has become a standard article, and, if the matter was put to a popular vote, it would far out-rank classical music by mere force of numbers because nine-tenths of the people prefer ragtime and popular music.

Life would indeed be a dull proposition if it were not for music, and the kind of music best adapted to make pleasant our hours of recreation is ragtime, with its sparkling, pulsating rhythm that wins every listener. Any person who is able to play REAL ragtime possesses a musical capital that will yield the highest possible interest - if not in real money then in the form of daily enjoyment. Such a talent no one can take from the owner; it is something that lasts a lifetime.

I am writing of course about real, genuine ragtime - not the "boiler shop" variety, where the player tries to see how many keys he can pound at once without bothering to notice whether the notes happen to harmonize or not, and without any mercy or consideration for the ill-fated piano which will presently have to go into dry

docks for repairs. No, I would not have you think for a moment that real ragtime is anything like that.

Real ragtime must be played with a firm, strong, legato touch, and the time must be absolutely even and correct. These two factors are also greatly desired in classical music (or any kind of music for that matter) and yet these two important features are most often found lacking in the average piano student who has taken the orthodox musical course. Therefore, if in learning real ragtime, the pupil also learns to play with a correct touch and in proper time, is it reasonable to suppose that the study of ragtime would in any way spoil a pupil for playing classical music? On the contrary, in real ragtime the pupil learns many things that are helpful and essential in playing classical music and not a single thing that could possibly be hurtful in any way.

Ragtime is not as hard to play as many suppose, and the reason so many persons try for years to play ragtime and then give up in disgust is because they go about it in the wrong way.

What is the fate of the average music student who takes the orthodox course in music (not ragtime or popular music)? Father spends a lot of money on his daughter's musical education - hundreds, if not thousands, of dollars - and daughter studies hard and faithfully and learns to play well. Just about this time along comes an ordinary man and marries her, and there's the end of a musical career, nine times out of ten.

The lady in question next begins to neglect her practice on account of the more important household duties, and ten years later, when her daughter is old enough to take lessons, the same story is repeated. Father has to cough up for an expensive musical education, because mother doesn't remember enough about hers to teach the daughter - man comes along, marries daughter, etc., etc., etc.

In most cases, ragtime would have been appreciated a great deal more, would have taken less time and cost much less money. Moral: Learn to play ragtime first - it doesn't take very long - and then go ahead and study the other as long as you like.

* * *

THE TUNEFUL YANKEE (1917)

"Ragtime" - A Musical Mystery: What it is and its Origin: by Monroe H. Rosenfeld

What is ragtime? What is that subtle concatenation of musical phrases that involuntarily set the feet into action and tempt the morose to become instantaneously merry, that indescribable combination of chords which some term cacophony and others ecstatic joy?

Many learned professors in our colleges utter tirades against this apparently harmless music, while on the other hand the masses seem to be encouraging it in every manner by the overwhelming demand for sheet music of this character.

Ragtime Paraphrases of the Almost Sacred Classics

A few years ago ragtime was an unknown quantity. We had the "coon" songs to be sure, but these were "straight" darky airs, wedded to ludicrous texts and devoid of eccentricity as to musical treatment. Suddenly some one found out that by syncopating a musical phrase in such a manner as to bring in a musical measure after the beat a peculiar effect was attained. Instantly hundreds of pianists and composers adopted this oddity, and a new mode of expression was born. Then began an era of "rag" fad. The ragged edges of even Mendelssohn's sonatas were treated to a "classic" interpretation in the syncopated adaptation of the hour. Not content with this, the "Holy City" became an object of this sacrilege, and now versions of the most famous old masters are utilized to demonstrate the capabilities of the ragtime maestro.

Composing "Ragtime" Is Profitable Knack

Men of genius - for it takes a man of genius to properly execute the transposition of a piece in ragtime - sprang up all over the land. Some of these musicians betook themselves to the stage and made a profitable livelihood with their demonstrations. Others started schools for its dissemination, while still others began to compose musical numbers embodying it. All flourished. And to the present day the man who can decipher and master ragtime is never out of work. Many there are, too, who are capable of singing it, and, despite the views of the squeamish to the contrary, it must be admitted that it is anything but unpleasant to listen to the quaint and irresistibly humorous interpretation of a ditty sung in broken, accentuated musical measures that distort the features and twist the tongue into weird action.

Modern Ragtime Prince

In vaudeville there is today one so-called "ragtime artist" who commands a salary of $500 a week. His act is in such demand that he has been obliged to play a return engagement at the same theatre twice during the past two months. His reputation for this style of entertainment is unimpeachable, but it has remained for another to be credited with the palm as the "king-pin" of this art. He bears the uneuphonious name of Gumble - Mose Gumble.

But Gumble's name in the field of ragtime is the same as is Conan Doyle's in the field of letters. True, he does not make a living playing ragtime as do others, for he has become affluent from his past efforts in this direction, and has now relegated himself to managerial interests in the publication field of this endeavour. Still, his name stands for all that is authoritative in that sphere, and it was to Mr. Gumble that the writer recently appealed for a lucid definition of the word "ragtime."

Gumble's Version of What "Ragtime" Really Is

This gentleman modestly turned to the ivory keys and improvised a few strains of ragtime. Then he wheeled about and said:

"This is about the only oral demonstration I can give you of the term. When one is asked for a literal definition of 'ragtime' one simply tries to escape the answer

by saying it is a 'syncopated rhythm.' That seems to smooth matters over and satisfies an ordinary person. But ragtime is an art all by itself, and a good performer in this line finds himself possessed of a gift. The genuine and unadulterated explanation of the term is the ability of the musician to strike a chord with his left hand and to execute a group of notes with his right before enough time has elapsed to respond again with the bass. In other words, the syncopated melody begins in the latter part of the first bar and continues into the second measure. The general effect is that of a negro's patter to a 'buck' dance or a horse's hoofbeats upon a country plank road.

"But," continued Mr. Gumble, "the writing of ragtime is no easy task. The notation of the measure is a science. Dotted notes and rests do not constitute rag. On the other hand, the tying of notes over the subsequent bars does. This frequently puzzles novices, and many turn disappointedly away when they pick up a piece of music written in that way. It is easy enough, however, if they would but stop to count. The number of beats are there, and one has but to adopt the old-time method of counting the time to get the drift of the melody. In my composition written several years ago, 'The Pipe Dream,' I have tried to make this clear. The notes are phrased in ragtime, but the music is straight tempo. Still, it is ragtime pure and simple, and no matter under what guise it is accepted or what title it is given, the queer and quaint effect is brought out."

"Ragtime" as Ted Snyder Turns It Loose

The men who compose successful ragtime music nowadays get good financial reward for it. The foremost writer in this line - notably instrumental works - is a man of the name of Ted Snyder. It was he who created that popular monstrosity known as "Wild Cherries," a ragtime dance that helped Bandmaster William Slafer to pack the Brighton Hall pavilion for two seasons. The piece became so popular that it was resold in England and France and all foreign cities for twice the sum realized in this country, and is still a rage in the British possessions. Snyder has a knack of twisting musical measures into every conceivable shape when syncopated effects are to be obtained, and the melody is apparently original.

Von Tilzer's Successful Ditties and Their Very Wide Appeal

In the field of vocal ragtime, or ragtime songs, there is a man in the community who fairly gloats over this gift. He is a veritable gourmand for syncopated tunes of this character. His name is Harry Von Tilzer and he stands in a class all by himself. He creates a song a month, and it is no exaggeration to say that he has made a fortune from his works in that line during the past decade. Almost everyone of his songs becomes what is known as a "hit." He has written no less than a hundred prominent "rag" ditties during the past few years which have attained enormous sales, and it matters not what title is bestowed upon them they are quickly taken up, whistled and sung by the multitudes. An evidence of this is seen in one of his contributions, entitled, "I Love It," and is an apotheosis to ragtime. It is the best exemplification extant of the real praise of ragtime. All the poets and novelists in the world could not idealize that form of music so effectively as do a dozen bars of Mr. Von Tilzer's song, and a thousand calumniators could not offset one tittle of the indorsement yielded to it by the public.

Ragtime Abroad Makes the Same Appeal as Here

Speaking of foreign taste for the American ragtime, it is remarkable to note the avidity with which the Englishman adopts this Yankee origination. The humorists across the big pond intersperse their "specialties" with American ragtime songs, and even John Philip Sousa's tour abroad at one time was incomplete without the innovation of the syncopated number. In fact, his own march compositions were relegated to second place for the darky ditty in instrumental dress.

In conclusion, it cannot be denied that ragtime is the essence of unique jingle and that its maligners are among those who cannot execute it. The beauty of this art - if art it can be termed - lies in its correct interpretation and manipulation, and when so performed it attracts the ear and fascinates the senses as no other form of melody can for those not cultivated to a higher plane of music.

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OF PARTICULAR INTEREST TO TORONTO AREA RAGTIMERS

Ron Tomarelli
In Concert

Willowdale United Church
Wednesday, May 17, 1978 at 8:00 p. m.

Adults $3. 00. Students $1. 50.
Phone 921-0726 for tickets and/or information.

This is not an all Ragtime programme but Ron is presenting a group of Classic Ragtime which those who heard Ron at The Bash last October should really enjoy.

Planned for this Fall is an all Ragtime concert which we hope to be able to tell you about well in advance.

Willowdale United Church is at 379 Kenneth Avenue, 1 block east of Yonge between Byng Avenue and Church Avenue (natch!) This is just south of Finch Avenue at the North Town Plaza.

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RECENT RECORD RELEASE

Knocky Parker Presents "Eight on Eighty Eight" ESR-1215 Vol. 15 ..... $6. 95.

Duets with: Norvin Armstrong, Dave Bourne, Bill Coffman, Pat Gogerty, Bob Long, Robbie Rhodes, Dick Shooshan, Jim Turner.

Side One: King Chanticleer, Flapperette, I'm a Dreamer, Aren't We All, Cow Cow Blues, Them There Eyes, Patricia March, My Buddy, New Orleans.

Side Two: Ragtime Nightingale, Memphis Blues, Temptation Rag, Avalon, Tain't Nobody's Bizness If I Do, My Honey's Lovin' Arms, Sheik of Araby, Angry.

Available from: Euphonic Sound Recording Co, 357 Leighton Dr., Ventura, California.

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PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen, (Denmark) every 2nd & 4th Wed. each month.

DON EWELL - Esplanade Lounge, Royal Orleans Hotel, New Orleans, Louisiana. Piano - ragtime, Morton style, Waller - par excellence.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.
- at the Chelsea Inn, 33 Gerrard St. W., Toronto, Sat. 2:00-5:00pm with Chelsea Chasers Trio and Dr. McJazz Band (alt. weeks).

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Springs, Col., Nov. 14 on.

RALPH GREUGEL - at the Old Allen Theater, Playhouse Square, Cleveland: Ralph Greugel's Eagle Jazz Band: Once More The Falstaffian Trombonist Steps to Centre Stage. Thursday 9:30 - 1:30.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - playing regularly in the Cincinnati area.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

JOHNNY MADDOX - Northern Hotel, Billings, Montana during month of April.
- Il Porto Ristorante, Alexandria, Va. June 6 - August 6.

GLENN MEYER - and his band at St. Louis, Mo. making regular appearances.

BOB MILNE - at Il Porto Ristorante, 121 King St., Alexandria, Va. January 3/78 to end of March.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida.

SI. RICHARDS - at Pat Joyce's Rockcliff Restaurant & Lounge, 2589 Wooster Rd., Rocky River, Ohio, 7:00 - 11:00 pm, Wed. thru Sat.

TOM SCHMUTZLER - with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Fri. & Sat. nights 9:00 p. m. - 1:00 a. m. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. 4:30 p. m. to 12:00 p. m. Mon. to Fri. 9 to 1 Sat.

RICHARD SKRIKA - at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, every Sat. 4:00 - 7:00 p. m.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - (The Professor) in Observatory, Rodeway Inn, Jefferson & Market Streets, St. Louis, Mo. 5:00 p. m. - 7:00 p. m. Mon. thru Fri.

JERRY TRAUNIG - playing at the "One Way Fare", Simsbury, Conn. Sun. nights.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.

GALEN WILKES - does weekly half hour radio show "THE RAGTIME YEARS" Tues. 9:00 p. m. 88. 7FM on WVHC from Hofstra Univ., Hempstead, Long Island, N. Y.

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8:30 p. m. to 12:30 a. m., A/C 302-656-8121.

MATERIAL AVAILABLE FROM THE RAGTIME SOCIETY

(Continued from Page 2)

TITLE	ORDERING NUMBER
Sneaky Shuffles (Henry Lodge)	SR-121
Society Rag (Nat Johnson)	SR-145
Solace (Joplin)	SR-053
South Car'Lina Sift (George Lowell Tracy)	SR-095
Spasm Rag (Tom Shea) (Cover Reproduced)	SR-003
Sponge-Rag Two-Step (W. C. Simon)	SR-167
Spots (Edw. A. Blake)	SR-115
Springtime of Love (Scott)	SR-065
Springtime Rag (P. Pratt)	SR-081
Stop Rag, The (Reccius)	SR-062
Storyville Sport (Tom Shea)	SR-059
Sue (F. Stone)	SR-078
Sunflower Rag (Wenrich)	SR-076
Sunflower Slow Drag (Joplin-Hayden)	SR-017
Swanee Rag (C. L. Johnson)	SR-024
Swipsey Cakewalk (Joplin-Marshall)	SR-016
Take Me Out To Lakeside (James Scott)	SR-150
Texas Steer (George Botsford)	SR-129
Texas Teaser, The (George Lowell Tracey)	SR-096
That Eccentric Rag (J. Russell Robinson)	SR-072
That's-A-Plenty Rag (Len Pollack)	SR-142
Thriller Rag, The (May Aufderheide)	SR-138
Tobasco (C. L. Johnson)	SR-070
Totally Different Rag, A (May Aufderheide)	SR-154
Tremolo Trot, The (L. Roberts)	SR-073
Trilby Rag (Carey Morgan)	SR-153
Uncle Tom's Cabin (Harry Austin Tierney)	SR-134
Vanity (Paul Pratt)	SR-132
Variety Rag (H. Tiernay)	SR-086
Virginia Two-Step (H. H. Mincer)	SR-099
Wall Street Rag (Joplin)	SR-046
Watermelon Trust (Harry C. Thompson)	SR-117
When Ragtime Rosie Ragged The Rosary (Leslie-Muir)	SR-039
White Wash Man, The (Jean Schwartz)	SR-120
Whittling Remus (Broady)	SR-052
Who Let The Cows Out? (Humfeld)	SR-058
Wild Cherries Rag (Snyder)	SR-057
Winter Garden Rag, The (Abe Oleman)	SR-137
Wireless Rag (Adaline Shepherd)	SR-103

GENERAL NOTICE RE ORDERING ANY ITEMS ALREADY OFFERED OR FUTURE SOCIETY OFFERINGS IN THE RAGTIMER.

Minimum value of order to be $2. 00. Payment to be enclosed with order. Postpaid means by surface mail at the lowest rates applicable. Overseas members should add $1. 00 to each order to cover extra postage requirements.

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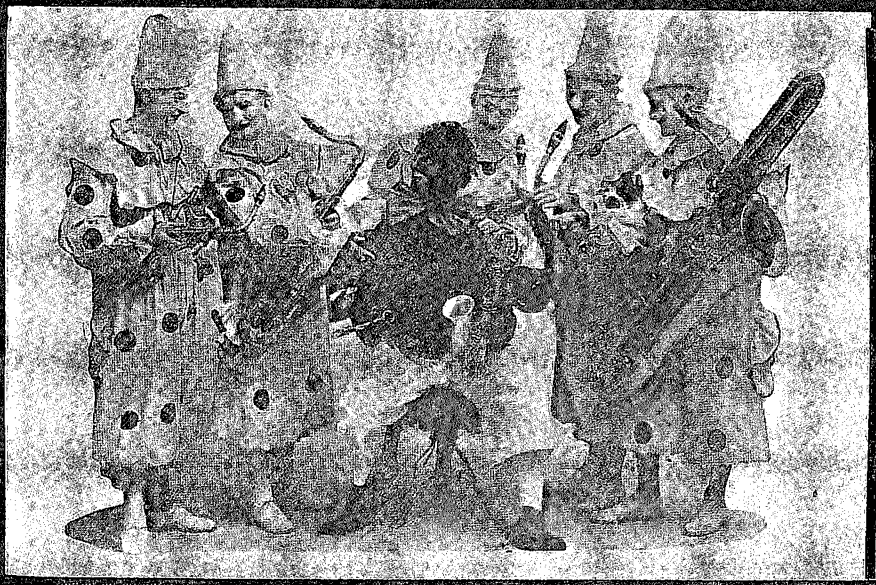

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